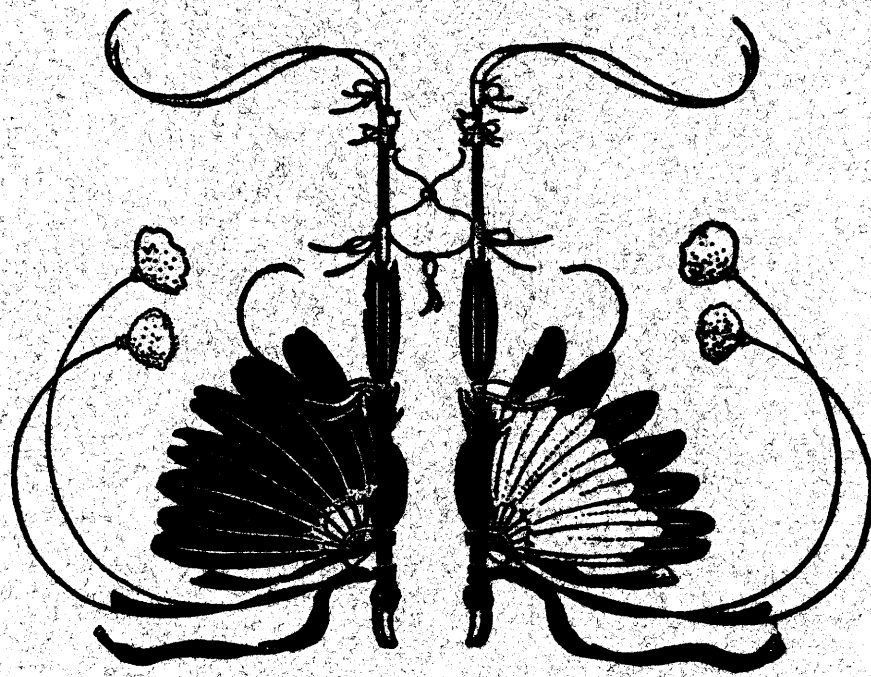


# THE WA-WAN-PRESS



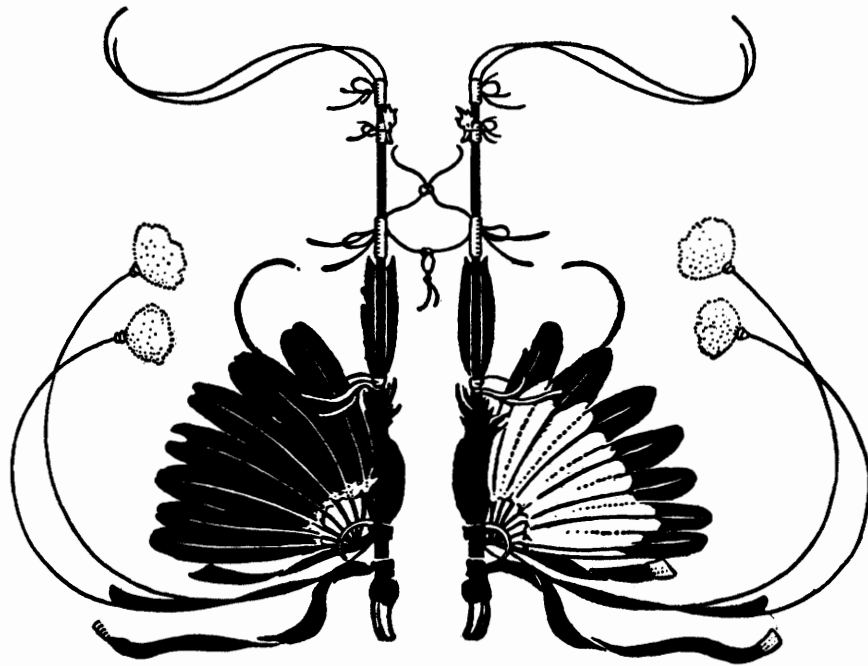
FOR PIANOFORTE  
KIOWA-APACHE  
WAR DANCE

BY  
CARLOS TROYER

NEWTON-CENTER  
MASSACHUSETTS



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## Kiowa-Apache War-dance

The Apaches, having planned a night attack upon the Navajos, who were reported to be fleeing and seeking a hiding place in a secluded canyon, to deposit their plunder obtained from a raid on the Pimas, sought the aid and counsel of their more powerful allies, the Kiowas, whose superior skill and cunning has often been of great service to the Apaches.

Scouts were stationed upon numerous hilltops, and fires lit to signal the approach of the fleeing Navajos, while in an opposite direction they were holding a war council and tribal war-dance in a low ravine. The greatest secrecy was exercised to prevent discovery of their design upon the Navajos, and to exclude entirely any sounds from their war-dance, they brought into use the constant whirling of their "*howling whizzer*" (a concaved boomerang) which produces a very close imitation of roaring thunder, the object of which was to drown out the noise their dance and music might create.

Their music, though of a wild, turbulent character, resembling in its constant rise and fall, the moaning bark of the Coyotes and the shrieks of excited vulture owls, and scintillating with the vibration of chime-plates, — was kept throughout in a semi-subdued sound, while their voices chanted generally in low tones.

The instruments they used were crude, yet exercised with marked precision, and consisted of snake-drums, long trumpets, reed-flutes, gongs, rattles etc., which, however, were offset in a measure by the swinging of the howling whizzer.

# Kiowa-Apache War-dance.

(Note: The Record of this War-dance was obtained incidentally, while on a visit to the Santa Clara Zuni Indians of northern New-Mexico, to witness a tribal Rabbit-hunt. Being detained and late, we were cordially invited to remain over night at the Solesta Trading Station by the government agent. I played a number of cowboy and negro melodies on the Violin, when about 11 o'clock we were startled by a prolonged, distant Apache-whoop. Lights were immediately extinguished. The signals, however, were for a friendly parley. Two Kiowa scouts dismounted from their ponies and came on foot, asking for ammunition in exchange for skins. I played some Indian tunes for them and was assured of a safe escort to view and listen to the war dance on a covered ridge near the canyon, which was gladly accepted, and in company with the government agent we enjoyed seeing a three hour war-dance to the finish.

Transcribed by CARLOS TROYER.

Tempo di marcia. M = 132 (In a mystic and startling manner)

*fz misterioso.*

*ten.*

*fz*

*ten.*

*p*

*f*

*subito.*

*p*

*fz*

*dolce mormoroso.*

*basso ben marcato. senza pedal.*

*Ped.*

4 *sub.*  
\*  $\wedge$  *dolce.* *dolente.*  
*fz.* *p* *pp mormoroso.*  
*il basso marcato.*  
*senza pedal.* *Red.*

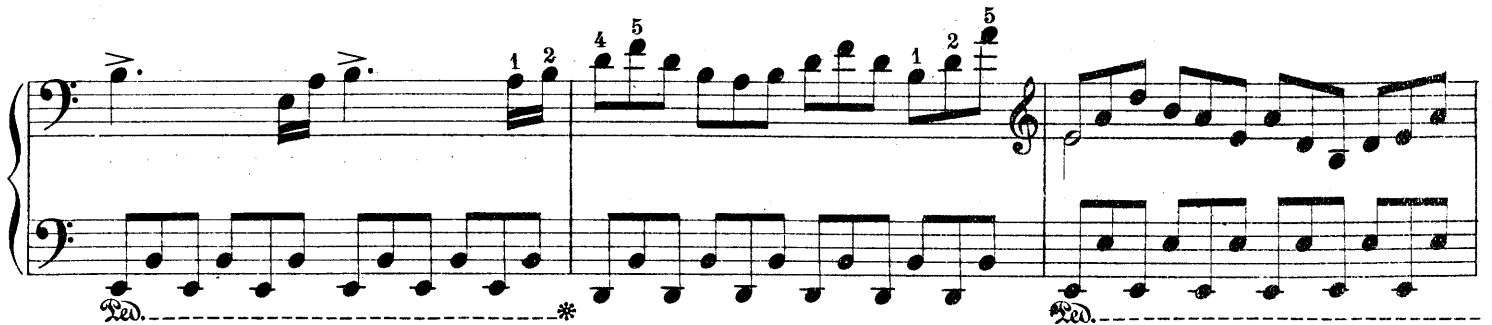
\*  $\wedge$  (The "Moaning whizzer" symbol-  
*fz.* *dim.* *pp*  
*senza pedal.* *Ottava bassa.*  
*Red.*

ising the howling storm.)  
*8va bassa.*

*8va bassa*

*dim.*  
*8va bassa*

*pp*  
*misterioso.*  
*8va bassa* \* *loco.*





do. *decresc.*

*Red.* ..... \*

4 2 1 2 4

3 2 1 3 2 1 2 1 2

*cresc.* *ff* \* *cresc. e ritard.*

1 2 *Red.* ..... \*

*fff* *ppp* *pp mormoroso.*

5 2 1 5 3 2 1 2 1

1 2 3 *8va bassa*.....

*dolce.*

*8va bassa*.....

*8va bassa*.....

*8va bassa*..... *f* *loco.*

4 1 2 4 4 1 4 1



## Coyote howl.

First system of musical notation for 'Coyote howl.' in 4/4 time. The treble clef has a key signature of one flat (Bb) and a 4-measure phrase with fingerings 4, 2, 1. The bass clef has a key signature of one flat (Bb) and a 4-measure phrase with fingerings 3, 1, 1, 2, 1. The system concludes with a 6-measure phrase in 6/8 time.

Second system of musical notation for 'Coyote howl.' in 6/8 time. The treble clef has a key signature of one flat (Bb) and a 6-measure phrase. The bass clef has a key signature of one flat (Bb) and a 6-measure phrase. The system concludes with a 6-measure phrase in 6/8 time, marked *f* (forte) and *Red.* (Reduction).

Third system of musical notation for 'Coyote howl.' in 6/8 time. The treble clef has a key signature of one flat (Bb) and a 6-measure phrase. The bass clef has a key signature of one flat (Bb) and a 6-measure phrase. The system concludes with a 6-measure phrase in 6/8 time, marked *Red.* (Reduction).

Fourth system of musical notation for 'Coyote howl.' in 5/4 time. The treble clef has a key signature of one flat (Bb) and a 5-measure phrase. The bass clef has a key signature of one flat (Bb) and a 5-measure phrase. The system concludes with a 5-measure phrase in 5/4 time, marked *dim.* (diminuendo) and *p* (piano).

Fifth system of musical notation for 'Coyote howl.' in 5/4 time. The treble clef has a key signature of one flat (Bb) and a 5-measure phrase. The bass clef has a key signature of one flat (Bb) and a 5-measure phrase. The system concludes with a 5-measure phrase in 5/4 time, marked *dolce.* (dolce), *accelerando.* (accelerando), and *con forza.* (con forza).

Sixth system of musical notation for 'Coyote howl.' in 5/4 time. The treble clef has a key signature of one flat (Bb) and a 5-measure phrase. The bass clef has a key signature of one flat (Bb) and a 5-measure phrase. The system concludes with a 5-measure phrase in 5/4 time, marked *dolce.* (dolce), *p* (piano), and *con forza.* (con forza).

System 1: Treble and bass staves. Treble staff features a complex melodic line with many sharps and flats. Bass staff has a more rhythmic accompaniment with some accidentals.

System 2: Treble and bass staves. Treble staff continues the melodic line. Bass staff has a steady accompaniment. Dynamic marking: *f* (forte). Performance instruction: *con forza.*

System 3: Treble and bass staves. Treble staff has a melodic line. Bass staff has a steady accompaniment. Dynamic marking: *ff* (fortissimo). Performance instructions: *diminuendo.*, *decresc.*, *rall.*

System 4: Treble and bass staves. Treble staff has a melodic line with triplets. Bass staff has a steady accompaniment. Dynamic markings: *pp* (pianissimo), *fff* (fortississimo). Performance instructions: *Precipitato.*, *loco*. Fingering: 1 5 2.

System 5: Treble and bass staves. Treble staff has a melodic line. Bass staff has a steady accompaniment. Dynamic markings: *pp* (pianissimo), *p* (piano). Performance instructions: *al tempo. dolce.*, *8va bassa.*

System 6: Treble and bass staves. Treble staff has a melodic line. Bass staff has a steady accompaniment. Dynamic marking: *p* (piano). Performance instruction: *8va bassa.*

8va bassa

This system shows the first two measures of a musical piece. The left hand (bass clef) plays a descending eighth-note scale starting on G4. The right hand (treble clef) plays a series of chords and single notes, including a half-note G5 and a half-note F#5. The key signature has one flat (Bb).

loco.

This system contains measures 3 and 4. The left hand continues the eighth-note scale. The right hand features a half-note G5 and a half-note F#5, with a slur over the second measure. The key signature has one flat (Bb).

ff accel - - er -

This system contains measures 5 and 6. The left hand plays a steady eighth-note accompaniment. The right hand plays a series of eighth notes, starting on G4 and ascending. The key signature has one flat (Bb).

an - - - do. 8va... cres - - cen - - do.

This system contains measures 7 and 8. The left hand continues the eighth-note accompaniment. The right hand plays a series of eighth notes, starting on G4 and ascending. The key signature has one flat (Bb).

8va... loco. de

This system contains measures 9 and 10. The left hand continues the eighth-note accompaniment. The right hand plays a series of eighth notes, starting on G4 and ascending. The key signature has one flat (Bb).

cres - - cen - - do.

This system contains measures 11 and 12. The left hand continues the eighth-note accompaniment. The right hand plays a series of eighth notes, starting on G4 and ascending. The key signature has one flat (Bb).

*sotto voce.*

*D. C.  
ad libit.*

**FINALE. Tempo primo.**

*ten.*

*cresc.*

*f*

*8va bas. ....*

First system of musical notation. Treble and bass staves. Bass line is marked *8va bas.*. Dynamics include *p* (piano) and *f* (forte). There are accents and a crescendo hairpin.

Second system of musical notation. Treble and bass staves. Bass line is marked *8va bas.*. Dynamics include *dim.* (diminuendo).

Third system of musical notation. Treble and bass staves. Bass line is marked *8va bas.*. Dynamics include *poco* (poco) and *a* (allegro).

Fourth system of musical notation. Treble and bass staves. Bass line is marked *8va bas.*. Dynamics include *cres* (crescendo) and *rall* (rallentando).

Fifth system of musical notation. Treble and bass staves. Bass line is marked *8va bas.*. Dynamics include *tan* (tutti), *do.* (do), *Warning to stop. (distant signal)*, *Echo.*, *Clarinet.*, *pp* (pianissimo), *fff* (fortissimo), and *Fine.*. There is a 4/2 time signature change and a *Sva.* (Soprano) marking.

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